

OUTLINE ANALYSIS

OF EACH OF

J. S. BACH'S

FORTY-EIGHT FUGUES

(IN THE "DAS WOHLTEMPERIRTE CLAVIER")

BY

BROOK SAMPSON,

MUS. BAC., OXON.; F.R.C.O.

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PREFACE.

THE following outline analysis of each fugue is intended to provide the first stage upon which a more or less complete analysis, according to the requirements of each student, can be worked out by referring to "A Digest of the Analyses of J. S. Bach's Forty-eight Fugues."

These fugues form part of the collection of Preludes and Fugues so well known as "the 48," and named *Das Wohltemperirte Klavier* (the Well-Tempered Clavier).

The term "Well Tempered," refers to a system of tuning the clavier and other keyed instruments, which was in opposition to the then prevailing system. The musicians of that time (eighteenth century) began to feel that changes of key must be more extended, therefore they wished to have their claviers tuned on the "equal temperament system," which allowed a performer to play in *any key*. Bach thoroughly believed in this new system, and composed a Prelude and Fugue in every major and minor key, forming the first volume of twenty-four. This first set was completed in 1722, and a second set of twenty-four about the year 1744.

Sir Hubert Parry in his most interesting book entitled "The Story of the Development of a Great Personality," says:—"The adoption of this name '*Das Wohltemperirte Klavier*' (Well Tempered Clavier) by Bach, was a public and deliberate recognition of a radical change in the construction of European scales, of such pre-eminent importance, that it is no exaggeration to say, that without it modern musical art would have been absolutely impossible."

The following extract from the periodical named will be interesting to many:—"Old readers of *The Organist and Choirmaster* will remember an article which appeared in our columns some years ago, describing a visit of the (then) *three* Editors (with several other professional friends) to Miss Eliza Wesley at Islington. That lady had in her possession in those days Bach's own autograph of the Second Volume (with the exception of a few pages). This MS. belonged to her father, Samuel Wesley, one of the earliest English editors of the 48; and after Miss Wesley's death, it was sent to the British Museum, where it can now be seen."

DEFINITIONS.

Some of these definitions are taken from articles in "Grove's Dictionary of Music," by the kind permission of the publishers (Messrs. Macmillan), or from "Fugue," by E. Prout (Augener), or "A Digest of the Analyses of J. S. Bach's Forty-Eight Fugues," by Brook-Sampson (Vincent).

The technical terms, Subject and Answer, are used with a restricted meaning, because many of the tables, groups and lists in the Digest have special reference to them as representing something definite, viz. :—

- (a) **Subject**—the phrase upon which the Fugue is founded, and as it appears in the Exposition (the Tonic form of the phrase).
- (b) **Answer**—the phrase as it appears in answer to the Subject in the Exposition (the Dominant, sometimes the Subdominant, form of the phrase).
- (c) **Theme** is the general term applied to the various forms which the phrase (Subject) afterwards takes in the Fugue, such as entries on degrees of the scale other than Tonic or Dominant; entries in other keys; the phrase in augmentation; the phrase in diminution; the phrase by inverse movement.

The technical names of the degrees of the scale are :—

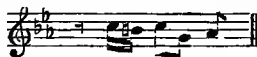
Degrees of the Scale.	1	2	3	4	5	6
Technical Name.	Tonic.	Supertonic.	Mediant.	Subdominant.	Dominant.	Submediant.
Abbreviations.	T.	St.	M.	Sd.	Dom.	Sm.

In a minor key, the key of the minor seventh of the scale, which is the dominant of the Relative Major key, is abbreviated Mi. 7.

Exposition is that part of the Fugue during which the voices make their first entries in succession, and which extends as far as the conclusion of the Subject or Answer (as the case may be), by the voice that enters last (E. PROUT, Fugue).

Counter-Exposition—This is really a second Exposition in the same two keys as the first, but with important differences. For instance, the voices which before had the Subject now have the Answer, and *vice versâ*; and that frequently the Answer leads and the Subject replies. Sometimes the Counter-Exposition is only partial.

Figure is any short succession of notes, either as melody or a group of chords, which produces a single, complete and distinct impression. It is, in fact, the shortest complete idea in music; example from Fugue 2 :—



the Fugue; example from Fugue 29 :—



Phrase is one of the smallest items in the divisions which distinguish the form of a musical work: example from Fugue 29 :—



Counter-Subject. When the Subject of a Fugue has been proposed by one voice, it is usual for the Answer, which is taken up by another voice, to be accompanied by the former with a Counterpoint sufficiently recognisable as a definite subject to take its part in the development of the Fugue, and this is called the Counter-Subject:—



Inversion. This word bears, in musical terminology, five different significations: (I) to intervals; (II) to chords; (III) a Pedal Point is described as inverted, when the sustained note, instead of being placed in the Bass, is transferred to an upper part and the characteristic note (whether sustained or reiterated) forms no part of the harmony, which remains wholly unaffected, either by its presence or removal.

(IV) Counterpoint is said to be inverted when the upper part is placed beneath the lower, or *vice versâ*; for instance, the extract above, from Fugue 2, the C.S. is below the Ans., whereas here the two phrases are **inverted**:—



When two parts are *invertible* it is called **double counterpoint**, and the inversion may take place at any interval, thus giving rise to fourteen different species of Double Counterpoint, viz., in the Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth, Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth and Fifteenth, either above or below.

When **three-part writing** is so constructed as to be completely invertible, that is, when each part in turn will make an effective Bass, while the other two standing above it may still change places, the result is called **triple counterpoint**. Whereas **double counterpoint** offers only two possibilities—the original and its inversion, **triple** has six—the original and five different inversions; and obviously the addition of a fourth invertible part—making **quadruple counterpoint**—will give exactly four times the six versions of triple, viz., twenty-four, etc.

(V) In Counterpoint, the term inversion is also used to signify the repetition of a phrase or passage with reversed intervals, or, as it is sometimes called, by contrary motion (see Examples, pp. 17–20, Section I).

N.B.—When double, triple and quadruple counterpoint are referred to, it is to be understood that transposition *may* or *may not* have taken place.

Coda is the Italian for a tail, and the term is applied, in a Fugue, to that portion of music (variable in length and construction), which comes *at the end* to close the composition in a satisfactory manner.

Codetta is the diminutive of Coda, and is also variable in length and construction, but the difference is, that it is applied, in a Fugue, to the portions of music which serve as *links* between different entries, &c. (Plural—Codette).

Episode—in a Fugue an Episode is a portion of the music in which the principal subject does not appear in a complete form, or not even alluded to in many examples, but is founded upon some material taken from the accompanying counterpoints, or from the Codette, &c.

Stretto—to draw close. In a Fugue a Stretto is two or more entries of the Theme (necessarily in different voices) in “close” imitation. (Plural—Stretti).

OUTLINE ANALYSIS

OF EACH OF

J. S. BACH'S FORTY-EIGHT FUGUES.

(DAS WOHLTEMPERIRTE KLAVIER.)

BY

BROOK SAMPSON.

FUGUE 14, C major.

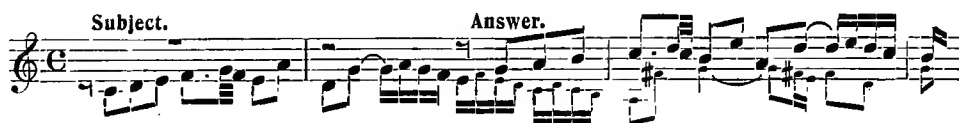
OUTLINE ANALYSIS.

Bars 1-7, } EXPOSITION	1-2 Sub. (1), Alto.	2-4 Real Ans. (2), Treble.	4-5 Ans. (3), Tenor.	5-7 Sub. (4), Bass.
Bars 7-10, COUNTER EXPOSITION	STRETTO I— { Sub. (5), Treble. Ans. (6), Tenor. }		8-9 CODETTA I.	9-10 Ans. (7), Alto.
Bars:—	10-12 STRETTO II— { Th. (9), Alto. Th. (8), Bass. }	12-13 Th. (10), Tenor.	13-14 CODETTA II. Cadence in A minor.	
Bars:—	14-16 STRETTO III— { Th. (14), part only, Treble. Th. (11), Alto. Th. (12), Tenor. Th. (13), Bass. }	16-19 STRETTO IV— { Sub. (15), Treble. Ans. (16), Alto. Th. (17), Tenor. Th. (18), Bass. }		
Bars:—	19-20 STRETTO V— { Th. (20), Alto. Th. (19), Tenor, part of Th. (21), Bass. }	20-23 STRETTO VI— { Ans. (22), Treble. Th. (23), Tenor. }		
Bars:—	23-24 CODETTA III (Cadence in C). }	24-26 STRETTO VII— { Th. (25), Alto, part of (26), Treble. Sub. (24), Tenor. }	26-27 Conclusion.	

Over a Tonic Pedal.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5-6	7	8-9	10	11-14	15-18	19-21	22-23	24-26
KEYS.	C	C to G	G to C	C	C to G	G	G	A mi.	C to G	C to D mi.	D mi. to G	C	C



There are two entries of the Answer *in succession* in the Exposition, which is somewhat irregular, because the third voice to enter generally has the *Subject*. There are seven Stretti; no Episode, and only three short Codette.

DETAILS IN THE **DIGEST**.—Exposition, p. 91; Stretti, pp. 336-338; other entries of the Theme (3, 4 and 7), p. 177; Codetta I, p. 200; II and III, p. 299; Tabulated Plans of Construction, Keys, &c., pp. 370-373; 194-195. Plan with two changes, p. 387.

FUGUE 2³, C minor.

OUTLINE ANALYSIS.

Bars 1-9, } EXPOSITION	1-3 Sub. (1), Alto.	3-5 Tonal Ans. (2), Treble.	5-7 Cod. I.	7-9 Sub. (3), Bass.
Bars:—	9-11 Ep. I.	11-13 Th. (4), Treble.	13-15 Ep. II.	15-17 Ans. (5), Alto.
Bars:—	17-20 Ep. III.	20-22 Sub. (6), Treble.	22-26 Ep. IV.	26-28 Sub. (7), Bass.
Bars:—	28-29 CODETTA, full close in C minor.	29-31 Sub. (8), Treble (over Tonic Pedal).		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8
KEYS.	C mi.	G mi.	C mi.	E ^b	C mi., G mi.	C mi.	C mi.	C mi.

The Answer is at the fifth above (Dominant key), except the fourth note, where the Tonic of primary key is substituted for fifth of Dominant key:—

Fugue 2.

Subject. 

Answer. 

There is no Stretto in this Fugue. Only one entry of the Theme in an outside key, viz., No. 4, in the Relative Major key (E^b). One change plan (p. 387).

DETAILS IN THE **DIGEST**.—Exposition, p. 46; Theme and Counter-Subject, pp. 141-142; Codette, pp. 224-225, 251, 299; Episodes, pp. 224-225, 251; Plans of Construction (tabulated), pp. 370-373; Tables of Keys, pp. 194-195.

FUGUE 3³, C sharp major.

OUTLINE ANALYSIS.

Bars 1-7, } EXPOSITION	1-3 Sub. (1), Treble.	3-5 Tonal Ans. (2), Alto.	5-7 Sub. (3), Bass.
Bars:—	7-10 Ep. I.	10-12 Ans. (4), Treble (extra entry).	12-14 Ep. II.
Bars:—	14-16 Th. (5), Bass.	16-19 Ep. III.	19-21 Th. (6), Alto.
Bars:—	21-24 Ep. IV.	24-26 Ans. (7), Treble.	26-28 Sub. (8), Alto.
Bars:—	28-42 Ep. V.	42-44 Sub. (9), Treble.	44-46 Ans. (10), Alto.
Bars:—	46-48 Sub. (11), Bass.	48-51 Ep. VI.	51-53 Sub. (12), Treble.
Bars:—	53-55 CODA.		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10	11	12
KEYS.	C [♯]	G [♯]	C [♯]	G [♯]	A [♯] mi.	E [♯] mi.	G [♯]	C [♯]	C [♯]	G [♯]	C [♯]	C [♯]



There is one extra entry of the Answer (4) after the Exposition, following which the Submediant (Relative Minor) key is selected for the next entry of the Theme (5). There are two Counter-Subjects. No Stretto.

DETAILS IN THE **DIGEST**.—Exposition, p. 36; Theme and Counter-Subjects, pp. 142-144; Episodes, pp. 225, 269, 270, 271; Coda, p. 364; Plans of Construction (tabulated), pp. 370-373; Tables of Keys, pp. 194, 195. Plan with one change of key, p. 387.

FUGUE 4⁵, C sharp minor.

OUTLINE ANALYSIS.

Bars 1-17, } EXPOSITION	1-4 Sub. (1), Bass.	4-7 Real Ans. (2), Tenor.	7-10 Sub. (3), Alto.	10-12 Cod. I.	12-14 Subdom. Ans. (4), 2nd Treble.	14-17 Sub. (5), 1st Treble.
Bars:— 17-19	19-22 Cod. II. { Real Ans. (6), Tenor (First extra entry). }		22-25 Subdom. Ans. (7), Tenor (Second extra entry). }		25-28 Sub. (8), Alto (Third extra entry).	
Bars:— 28-29	29-32 Cod. III. Th. (9), Bass.	32-35 Sub. (10), Alto.	35-38 Sub. (11), Tenor.	38-41 Ans. (12), Alto.		
Bars:— 41-44	44-47 Ep. I. Sub. (13), 2nd Treble.	47-48 Cod. IV.	48-51 Ans. (14), 1st Treble.	51-54 Ans. (15), Tenor.		
Bars:— 54-57	57-58 Th. (16), 2nd Treble.	59-62 Cod. V.	62-65 Sub. (17), 1st Treble.	66-68 Ep. II.	Th. (18), 1st Treble.	
Bars:— 68-73	73-76 Ep. III. Sub. (19), Bass.	76-79 Sub. (20), 1st Treble.	79-80. Cod. VI.	81-84 Sub. (21), Tenor.		
Bars:— 84-85	85-88 Cod. VII. Ans. (22), Alto.	89-92 Sub. (23), 1st Treble.	92-93 Cod. VIII.			
Bars:—	94-100 STRETTO— { Th. (24), 1st Treble; also (26). Th. (25), 2nd Treble. Th. (27), Bass. }				100-103 Sub. (28), Tenor.	
Bars:—103-106	107-109 Ep. IV. Sub. (29), 1st Treble (on Dominant Pedal).		110-115 Part of Th. in 2nd Treble (on Tonic Pedal).			

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	
KEYS.	C # mi.	G # mi., C # mi.	C # mi.	F # mi.	C # mi.	G # mi.	F # mi.	C # mi.	B	
THEME.	10	11	12	13	14	15	16	17	18	19-21
KEYS.	E	C # mi.	G # mi.	C # mi.	F # mi.	F # mi. A	A	C # mi.	D # mi.	C # mi.
THEME.	22	23	STRETTO I.		28	29	30			
KEYS.	F # mi.	C # mi.	C # mi., E, B, C # mi.		C # mi.	C # mi.	on Tonic Pedal.			

Real Answer. Subdominant Ans.

Subject. 4 5 6 7 12 13 14

Two Counter-Subjects, introduced *after* the Exposition, are prominent features in this fugue :—

First Counter-Subject enters in bar 35.

35 36 37 38

Second Counter-Subject enters in bar 48.

48 49 50

This Fugue is one of the two fugues in *five parts* forming part of the 48. Two forms of Answer are used (see above).

DETAILS IN THE **DIGEST**.—Exposition, p. 93, also the three extra entries. The four portions into which the fugue may be divided are shown on pp. 163–167; Theme and Counter-Subjects, pp. 164–167; Stretto, p. 167, also p. 352; Codetta and Episodes, pp. 242–5, 262. Plan with three changes of key, p. 387.

FUGUE 5⁴, D major.

OUTLINE ANALYSIS.

Bars 1–6, } EXPOSITION	1–2 Sub. (1), Bass.	2–3 Real Ans. (2) Tenor.	3–4 Cod. I.	4–5 Sub. (3), Alto.	5–6 Ans. (4) Treble.
Bars :—	6–7 Cod. II.	7–8 Sub. (5) Bass (extra entry).	8–9 Th. (6), Treble.	9–11 Ep. I.	11–12 Th. (7), Treble.
Bars :—	12–13 Sub. (8), Alto.	13–14 Th. (9), Treble.	14–15 Th. (10), Tenor.	15–16 Th. (11) Bass.	
Bars :—	16–17 Cod. III (Cadence in E minor).	17–27. EPISODE and CODA.			

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10	11
KEYS.	D	A	D	A	D	B mi.	G	D	D	G	E mi.

Subject.

After the last complete entry of the Theme in E minor, bars 15–16, there is a long Episode with the first and prominent figure of the Theme used many times in imitation, bars 20, 21 and 23, 24, and in sequence, bar 24; the Fugue concluding with a chordal figure over the *second* figure of the Theme repeated in sequence :—

25 26

DETAILS IN THE **DIGEST**.—Exposition, p. 66; Entries 4 to 11, p. 145; Episode, p. 226; No Stretto. The Plans of Construction of the 48 are tabulated on pp. 370–373. Tables of Keys, pp. 194, 195. Plan with two changes of key, p. 387.

FUGUE 7³, E flat major.

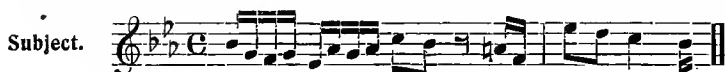
OUTLINE ANALYSIS.

Bars 1-7, } EXPOSITION	1-2 Sub. (1), Treble.	2-3 Cod. I.	3-4 Tonal Ans. (2), Alto.	4-6 Cod. II.	6-7 Sub. (3), Bass.
Bars:—	7-11 Ep. I.	11-12 Ans. (4), Treble (extra entry).	12-17 Ep. II.	17-19 Th. (5), Alto.	
Bars:—	19-20 Ep. III.	20-22 Th. (6), Bass.	22-26 Ep. IV.	26-27 Ans. (7), Bass.	
Bars:—	27-29 Ep. V.	29-30 Sub. (8), Treble.	30-34 Ep. IV.	34-35 Ans. (9), Alto.	35-37 CODA.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9
KEYS.	E♭, B♭,	E♭	E♭, B♭	E♭	C mi.	C mi., G mi.	E♭	E♭, B♭	E♭

Only two entries of the Theme outside Tonic and Dominant keys.



The Subject modulates from Tonic to Dominant key; the Answer is Tonal, the important alteration being in the second half which is taken in E flat instead of modulating to F, the Dominant key of B flat. There is one extra entry of Answer (4) after the Exposition. The fifth entry is in the Relative Minor key (C minor).

DETAILS IN THE **DIGEST**.—Exposition, p. 37; Theme and Counter-Subject, p. 106; Codette and Episodes, pp. 271-273; the Plans of Construction of the 48 are tabulated on pp. 370-373; Tables of Keys, pp. 194, 195; Plan with one change of Key, p. 337. See Tables III, p. 7; XII, pp. 11, 16.

FUGUE 8³, D sharp minor.

(In E flat minor in some editions.)

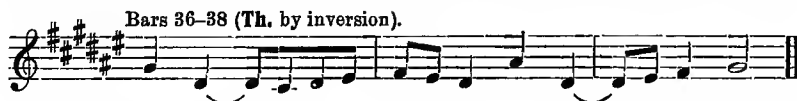
OUTLINE ANALYSIS.

Bars 1-10, } EXPOSITION	1-3 Sub. (1) Alto.	3-6 Tonal Ans. (2) Treble.	6-8 Cod. I.	8-10 Sub. (3) Bass.
Bars :—	10-12 Cod. II.	12-14 Ans. (4) Bass.	15-19 Ep. I.	19-22 STRETTO I—{ Ans. (6) Treble. Ans. (5) Alto. }
				22-24 Cod. III.
Bars :—	24-27 STRETTO II—{ Th. (7), Treble. Th. (8), Alto. Th. (9), Bass. }	27-30 STRETTO III—{ Th. (10), Treble. Th. (11) Alto. }	30-32 { Th. inverted (12), Treble. }	
Bars :—	32-36 Ep. II.	36-41 { Th. inverted (13), Alto. Th. (14), Bass. }	41-44 Cod. IV.	44-47 STRETTO IV { Th. (16) Treble. Th. (15), Bass. }

Bars :—	47-50	50-52	52-54	
	STRETTO V—{ Th. (18), Treble. Th. (17), Alto.	Cod. V.	STRETTO VI—{ Th. (21), Treble. Th. (20), Alto. Th. (19), Bass.	} part of Th.
Bars :—	54-56	56-57	57-60	
	STRETTO VII—{ Th. (24), Treble. Th. (23), Alto. Th. (22), Bass.	} part of Th.	Cod VI.	Sub. (25), Treble.
Bars :—	60-61	61-67		
	Cod VII.	STRETTO VIII—{ Th. (28), Treble. Th. (26), Alto. Th. (27), Bass (in augmentation).		
Bars :—	67-72	72-75		
	STRETTO IX—{ Th. (31), Treble. Th. (30), Alto (in augmentation). Th. (29), Bass.		Th. (32), Alto.	
Bars :—	75-77	77-83	83-87	
	Cod VIII.	STRETTO X—{ Th. (35), Treble (in augmentation). Th. (34), Alto; Th. (36), Alto. Th. (33), Bass.		Coda.

KEYS OF ENTRIES OF THE THEME.

	STRETTI:— I II III									
THEME.	1	2	3	4	5-6	7-9	10-11	12		
KEYS.	D # mi.	A # mi.	D # mi.	D # mi.	A # mi.	A # mi. to C #	F #	F #		
	IV V VI VII VIII									
THEME.	13-14	15-16	17-18	19-21	22-24	25	26-28			
KEYS.	G # mi. to D # mi.	D # mi.	G # mi.	D # mi.	F #	D # mi.	D # mi. to G # mi.			
	IX X									
THEME.	29-31	32	33-36							
KEYS.	D # mi. to F #	G # mi.	D # mi.							



This Fugue has ten Stretti—with the direct Theme, Inverted Theme, and Theme in Augmentation with Direct and Inverted Themes. There are eight Codette and only two Episodes.

DETAILS IN THE **DIGEST**.—Exposition, p. 50; Stretti, pp. 329-332; other entries of the Theme, pp. 177-179; Codette, pp. 300-302; Episodes, p. 274; Tables of the Stretti, pp. 354-359; Plans, pp. 370-373; Tables of Keys, pp. 194-195. This Fugue is one of those tabulated in the Plan with four changes of keys, p. 388.

FUGUE 9³, E major.

OUTLINE ANALYSIS.

Bars 1-5, } EXPOSITION	1-2 Sub. (1), Alto.	2-3 Real Ans. (2), Treble.	3-5 Sub. (3), Bass.
Bars :—	5-6 EP. I.	6-8 Sub. (4), Treble.	7-9 Ans. (5), Alto.
		9-10 Cod. II.	9-11 Ans. (6), Bass.
Bars :—	11-12 EP. II.	12-13 Th. (7), Treble.	13-16 EP. III.
			16-17 Th. (8), Alto.
Bars :—	17-19 EP. IV.	19-20 Sub. (9), Bass.	20-21 Th. (10), Treble.
			21-22 Sub. (11), Alto.
Bars :—	22-25 EP. V.	25-26 Sub. (12), Treble.	26-29 CODA

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10	11	12
KEYS.	E	B	E	E	B	E, C# mi.	C# mi.	C# mi.	E	B	E	E



FUGUE 11³, F major.

OUTLINE ANALYSIS.

Bars 1-13, } EXPOSITION	1-4 Sub. (1) Alto.	4-8 Tonal Ans. (2) Treble.	8-9 Cod. II.	9-13 Sub. (3) Bass.
Bars 13-31, } COUNTER EXPOSITION	13-17 Ep. I.	17-21 Sub. (4) Treble.	21-25 Ans. (5) Alto.	25-31 STRETTO I—{ Sub. (7) Alto. Sub. (6) Bass.
Bars :— 31-36	36-44 Ep. II. STRETTO II—{ Th. (8) Treble. Th. (9) Alto. Th. (10) Bass.	44-46 Cod. V.	46-54 STRETTO III—{ Th. (13) Treble. Th. (12) Alto. Th. (11) Bass.	
Bars :— 54-56 Cod VI.	56-65 Ep. III.	64-68 STRETTO IV—{ Th. (14) Treble. Th. (15) Alto.	68-72 CODA.	

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6, 7	ST. II.	ST. III.	ST. IV.
KEYS.	F	C	F	F	F, C	F	D mi.	G mi.	B \sharp , F

There are three entries of the Theme in St. II in D minor, and three in St. III in G minor.



There are four extra entries following the Exposition.

DETAILS IN THE **DIGEST**.—Exposition, p. 60; four extra entries, p. 60; Stretti, pp. 332-333; Codette, pp. 227 and 302. Episodes, p. 255 and pp. 227, 228; Plans, pp. 370-373; Tables of Keys, pp. 194, 195. Included in the Plan with one change of key, p. 387.

FUGUE 12⁴, F minor.

OUTLINE ANALYSIS.

Bars 1-16, } EXPOSITION	1-4 Sub. (1), Tenor.	4-7 Tonal Ans. (2), Alto.	7-10 Sub. (3), Bass.	10-13 Cod. I.	13-16 Sub. (4), Treble.
Bars :— 16-19 Ep. I.	19-22 Ans. (5), Tenor.	22-27 Ep. II.	27-30 Sub. (6), Bass.	30-34 Ep. III.	34-37 Th. (7), Alto.
Bars :— 37-40 Ep. IV.	40-43 Th. (8), Tenor.	43-47 Ep. V.	47-49 Ans. (9), Treble.	50-53 Ep. VI.	53-56 Sub. (10), Bass.
				56-58 CODA.	

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10
KEYS.	F mi.	C mi.	F mi.	F mi.	C mi.	F mi.	A \sharp	E \sharp	C mi.	F mi.



This fugue and No. 14 are the two fugues in which the Subject appears twice in succession in the Exposition. There are two extra entries, Answer and Subject before the entry of the Theme (7) in the Relative Major key.

DETAILS IN THE **DIGEST**.—Exposition, p. 88; Theme and Counter-Subjects, pp. 145-147, also p. 174; Codette, p. 255; Episodes, pp. 255, 256, 263, 264; Coda, p. 364; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Plan with one change of Key, p. 387. No Stretto.

This fugue and No. 12 are the two fugues in which the Subject appears twice in succession in the Exposition. The Theme inverted is used twice. No Stretto.

DETAILS IN THE **DIGEST**.—Exposition, p. 90; Theme and Counter-Subject, pp. 110–111; Codette, pp. 228, 229; Episodes, pp. 229, 256; Plans, pp. 370–373; Tables of Keys, pp. 194–195.

FUGUE 15³, G major.

OUTLINE ANALYSIS.

Bars 1–15, } EXPOSITION	1–5 Sub. (1), Treble.	5–9 Real Ans. (2), Alto.	9–11 Cod. I.	11–15 Sub. (3), Bass.
Bars:—	15–20 Ep. I.	20–24 Th. (4) inverted, Alto.	24–28 Th. (5) inverted, Treble.	28–31 Th. (6) inverted, Bass.
Bars:—	31–38 Ep. II.	38–42 Th. (7), Treble.	42–43 Cod. II.	43–46 Th. (8) inverted, Alto.
Bars:—	47–51 Ep. III.	51–54 St. I—{ Th. (9), Treble; Th. (10), Bass, incomplete }	54–60 Ep. IV.	60–64 St. II—{ Th. (12), Treble. Th. (11), Alto.
Bars:—	64–69 Ep. V.	69–73 { Th. (13) inverted, Bass. }	73–77 Ep. VI.	77–82 St. III—{ Th. (16), Treble. Th. (14) inverted, Alto. Th. (15), Bass. }
				82–86 CODA.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9–10	11–12	13	S. III. (14–16)
KEYS.	G	D	G	G	D	G	E mi.	G, E mi.	B mi.	D	G, C, G	G

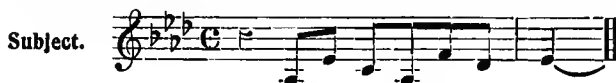


This is one of the twelve fugues in which the Theme is used by inverse movement. There are three entries in this form immediately after the Exposition, and four more during the fugue. There are nine entries of the Theme in the *direct* form, and the two forms, *direct* and *inverted*, are used together in Stretto III. New figures in the Treble and Alto, bar 9, are inverted in two ways, in bar 10, and these figures are much used in the succeeding Episodes.

DETAILS IN THE **DIGEST**.—Exposition, p. 42; Stretti, p. 333; Theme and Counter-Subject, p. 112; Codette and Episodes, pp. 276–278; Table XXXVII, Episodes Classified in *Ten Groups* (Group VIII); Plans, pp. 370–373; Tables of Keys, pp. 194, 195, also Table XLVA, p. 371; Table XXX, Group I, p. 105.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7, 8	9	10	11	12	13	14	15
KEYS.	A \flat	A \flat	A \flat	E \flat	A \flat	F mi.	B \flat mi.	A \flat	D \flat	A \flat	C mi.	A \flat	D \flat	A \flat



DETAILS IN THE **DIGEST**.—Exposition, p. 72; other entries of the Theme, pp. 186, 187; Codetta, p. 256; Episodes, pp. 246, 257, 264, 265; Plans, pp. 370-373; Table of Keys, pp. 194, 195, also Table XLVc, p. 371.

FUGUE 18⁴, G sharp minor.

OUTLINE ANALYSIS.

Bars 1-9, } EXPOSITION	1-3 Sub. (1), Tenor.	3-5 Tonal Ans. (2), Alto.	5-7 Sub. (3), Treble.	7-9 Ans. (4), Bass.		
Bars :—	9-11 EP. I.	11-13 { Tonal Ans. (5), } Tenor.	13-15 EP. II.	15-17 { Real Subdominant } Ans. (6), Bass.	17-19 Sub. (7), } Tenor.	19-21 Tonal Ans. (8), Alto.
Bars :—	21-24 EP. III.	24-26 Th. (9), Treble.	26-28 Th. (10), Bass.	28-32 EP. IV.	32-34 Sub. (11), Tenor.	
Bars :—	34-37 EP. V.	37-39 Ans. (12), Treble.	39-41 CODA.			

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4, 5, 6	7
KEYS.	G \sharp mi., D \sharp mi.	O \sharp mi., G \sharp mi.	G \sharp mi., D \sharp mi.	C \sharp mi., G \sharp mi.	G \sharp mi., D \sharp mi.

THEME.	8	9	10	11	12
KEYS.	O \sharp mi., G \sharp mi.	D \sharp mi., A \sharp mi.	B major	G \sharp mi., D \sharp mi.	C \sharp mi., G \sharp mi., O \sharp mi.



The Subject modulates to the Dominant key. A Tonal Subdominant Answer is used in bars 3-5. Compare with bars 15-17, also with bars 24-26. This fugue has a complete Counter-Exposition (entries 5-8). The entries in the Exposition follow each other without a break, in fact there is not a Codetta in the fugue; there are five Episodes. No Stretto.

DETAILS IN THE **DIGEST**.—Exposition and Counter-Exposition, p. 77; other entries of the Theme, pp. 148, 149; Episodes, 202, 278, 279; Coda, p. 365; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVIA, p. 372; Table XXX, Group IV, p. 140; Episodes in Groups I and VIII shown in Table XXXVIII, pp. 308-319.

Bars:—	46-48	48-52	52-53
Ep. II.	STRETTO V—	{ Th. (17), invd. Alto. Th. (18), invd. Tenor }	Cod. VII (half close in G).
Bars:—		53-56	56-57
	STRETTO VI—	{ Th. (20), invd. Treble. Th. (19), invd. Bass. }	Cod. VIII.
Bars:—		57-60	60-62
	STRETTO VII—	{ Th. (21), invd. Treble. Th. (22), invd. Alto. }	Cod. IX. STRETTO VIII—{ Part of Th. (24), Tenor. (23), Bass.
Bars:—	63-64	64-67	67-70
	{ Cod. X. (Close in D minor). }	STRETTO IX—{ Th. (25), Tenor. Th. (25), Bass. }	STRETTO X—{ Th. (27), invd. Treble. Th. (28), invd. Alto.
Bars:—	70-73	73-75	76-78
Ep. III.	STRETTO XI—	{ Th. (30), invd. Treble. Th. (29), Bass. }	STRETTO XII—{ Th. (33), direct Treble. Th. (32), direct Alto. Th. (31), invd. Tenor.
Bars:—	79-80	80-82	82-83
Cod. XI.	STRETTO XIII—	{ Th. (35), Treble. Th. (34), Alto. }	Cod. XII.
Bars:—		83-87	
	STRETTO XIV—	{ Th. (38), Treble. Th. (39), 2nd Treble. Th. (37), invd. part Alto. Th. (36), invd. Tenor. (Over Tonic Pedal).	


KEYS OF ENTRIES OF THE THEME.

INVERTED.										
THEME.	1	2	3	4	5	6	7	8	9-10	11-12
KEYS.	A mi.	E mi.	A mi.	E mi.	G	C, D mi.	D mi., C	A mi.	A mi.	E mi.
INVERTED.										
THEME.	13-14	15-16	17-18	19-20	21-22	23-24	25-26	27-28	29-30	
KEYS.	A mi.	C	D mi., C	G	A mi.	D mi.	A mi.	D mi.	F to G mi.	
INVERTED.										
THEME.	31-33		34-35		36-39					
KEYS.	G mi. to D mi.		A mi.		A mi. on Tonic Pedal.					

Bars 1-4.

Subject.

Bars 21–24, also Bars 49–52 with ending altered.

Theme inverted. 

Bars 14-18.

The Subject of this fugue is one of the longest in the 48. This is one of the twelve fugues in which the Theme is used by inverse movement. There are *fourteen* Stretti.

DETAILS IN THE DIGEST.—Exposition, pp. 84, 85; Theme inverted, pp. 180, 181; Stretti, pp. 340-343; Codette and Episodes, pp. 231, 279, 280, 303-305; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVI, p. 372.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8
KEYS.	B ♮ mi.	B ♮ mi., F mi.	B ♮ mi.	B ♮ mi.	B ♮ mi.	D ♮	E ♮ mi. to B ♮ mi.	to E ♮ mi.

THEME.	9	10	11	12	13-17	18-19	20-24
KEYS.	to A ♮ mi.	to D ♮	B ♮ mi.	B ♮ mi.	E ♮ mi.	E ♮ mi., B ♮ mi.	B ♮ mi.

STRETTO I.

STRETTO II.



This fugue and No. 4 are the two fugues in five parts. Codetta I, bars 5-10, is longer than is usual in an Exposition: it is a canon in two parts, the First Treble starting the phrase in bar 5, and answered by the Second Treble a fourth below at a minim distance.

DETAILS IN THE **DIGEST**.—Exposition, p. 92; other single entries, p. 182; Stretti, p. 353; Codetta and Episodes, pp. 257, 280, 218; Plans, pp. 370-373; Tables of Keys, pp. 194-195; Table XLVII, p. 372.

FUGUE 23⁴, B major.

OUTLINE ANALYSIS.

Bars 1-9, } EXPOSITION	1-3 Sub. (1), Tenor.	3-5 Tonal Ans. (2), Alto.	5-7 Sub. (3), Treble.	7-9 Ans. (4), Bass.	
Bars:—	9-11 EP. I.	11-13 Sub. (5), Tenor.	13-16 EP. II.	16-18 Real Ans. (6), Alto.	18-20 Th. (7), invd., Treble.
Bars:—	20-21 Th. (8), invd., Alto.	21-23 Sub. (9), Treble.	23-24 Cod. I.	24-26 Th. (10), Tenor.	
Bars:—	26-29 EP. III.	29-31 Sub. (11), Alto.	31-33 Ans. (12), Treble.	33-34 CODA.	

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10	11	12
KEYS.	B	B, F#, B	B	B, F#.	B	F#	B	F#	B	C# mi.	B	B, F#, B

There is only one entry of the Theme in a key outside Tonic and Dominant.



There are two extra entries—Subject in Tenor and a Real Answer in Alto. This is one of the twelve fugues in which the Theme is used by inverse movement, and one of the twenty-eight fugues without a Stretto.

DETAILS IN THE **DIGEST**.—Exposition, pp. 76, 77; Entries of the Theme and Counter-Subject, pp. 130, 131; Episodes, p. 258; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVA, p. 371; Table XXX, Group II, p. 129.

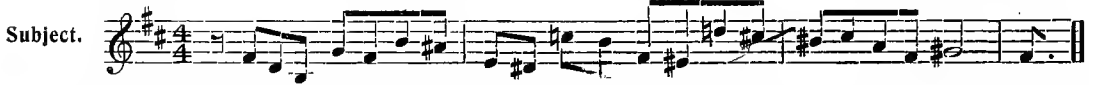
FUGUE 24⁴, B minor.

OUTLINE ANALYSIS.

Bars 1-16, } EXPOSITION	1-4 Sub. (1), Alto.	4-7 Tonal Ans. (2), Tenor.	7-9 Cod. I.	9-12 Sub. (3), Bass.	12-13 Cod. II.	13-16 Ans. (4), Treble.
Bars :—	16-21 Ep. I.	21-24. Sub. (5), Alto	24-30 Ep. II.	30-33 Th. (6), Tenor.	33-38 Ep. III.	38-41 Th. (7), Bass.
Bars :—	41-44 ? St. or Ep. IV.	44-47 Th. (8), Tenor.	47 Cod. III.	47-50 Th. (9), Bass.		
Bars :—	50-53 Ep. V.	53-56 Ans. (10), Tenor.	56-57 Cod. IV.	57-60 Th. (11), Bass.		
Bars :—	63-70 Ep. VI.	69-70 Part of Th. (12), Tenor.	70-73 Real Subdom. Ans. (13), Bass.	73-76 CODA, part of Th. in Alto.		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	
KEYS.	B mi., F# mi.	F# mi., E mi., B mi.	B mi., F# mi.	F# mi., B mi.	B mi., F# mi.	E mi., B mi.	
THEME.	7	8	9	10	11	12	13
KEYS.	B mi., F# mi.	D, A	D	F# mi., C# mi.	E , B mi.	B mi., F# mi.	E mi., B mi.



This is one of the few Subjects which has modulation—here, to the Dominant key; therefore, the Answer—tonal—has important alterations: it starts as a Tonal Dominant Answer but changes after the fourth note into a Subdominant Answer modulating back to Tonic. Compare with the real Dominant Answer, bars 53-56, and the real Subdominant Answer, bars 70-73.

DETAILS IN THE **DIGEST**.—Exposition, pp. 80, 81; Entries of the Theme and Counter-Subject, pp. 114-116; Codette and Episodes, pp. 241, 246-249; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVIb, p. 372; Table XXX, Group I, p. 105.

FUGUE 25³, C major.

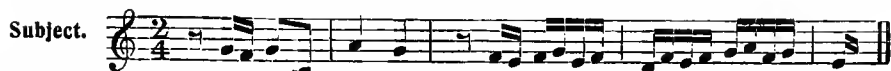
(No. 1 of SECOND BOOK of 24).

OUTLINE ANALYSIS.

Bars 1-13, } EXPOSITION	1-5 Sub. (1), Alto.	5-9 Tonal Ans. (2), Treble.	9-13 Sub. (3), Bass.
Bars :— EP. I.	13-21 Th. (4), Alto.	21-25 Th. (5), Treble.	25-29 EP. II.
Bars :— EP. III.	29-39 Ans. (6), Bass.	39-43	
Bars :—	43-47 EP. III.	47-51 Sub. (7), Alto.	51-55 Ans. (8), Treble.
Bars :—	55-68 EP. IV, part of Th. in Treble and Alto.	68-83 CODA, part of Th. in Bass, Alto, and Treble.	

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8
KEYS.	C	G	C	D mi.	D mi. to A mi.	C, G	C	C to G



DETAILS IN THE **DIGEST**.—Exposition, p. 47; other entries, pp. 189–191; Episodes, pp. 202 and 232; Plans, pp. 370–373; Tables of Keys, pp. 194–195; Table XLVA, p. 371.

FUGUE 26^{3 & 4}, C minor.

(No. 2 in Book II).

OUTLINE ANALYSIS.

Bars 1-5, } EXPOSITION	1-2 Sub. (1), Alto.	2-3 Tonal Aus. (2), Treble.	3-4 Cod. I.	4-5 Sub. (3), Bass or Tenor.	
Bars:—	5-7 Cod. II.	7-8 Th. (4), Bass or Tenor.	8-9 Sub. (5), Treble.	9-10 Cod. III.	10-11 Th. (6), Alto.
Bars:—	11 Cod. IV.	11-12 Th. (7), Bass or Tenor.	12-13 Th. (8), Bass or Tenor.	13-14 Cod. V, close in G mi.	
Bars:—	14-16 St. I—{ Sub. (9), Treble. Th. (10), augmented, Alto. Th. (11), invd., Tenor or Bass. }		16-19 St. II—{ Th. (13), Treble. Th. (15). Ans. (12), Alto. Th. (16). Th. (14), Tenor.		
Bars:—	19-21 Th. (17), augd., Bass.	21-22 Th. (18), invd., Bass.	22-23 Th. (19), direct, Bass.	23 Cod. VI, close in C mi.	
Bars:—	23-24 St. III—{ Th. (21), Treble. Sub. (20), Alto. }		23-27 St. IV—{ Th. (22), Treble. Th. (23), Alto. Th. (24), Tenor. Th. (25), invd. Bass. }		27-28 CODA.

KEYS OF ENTRIES OF THE THEME.

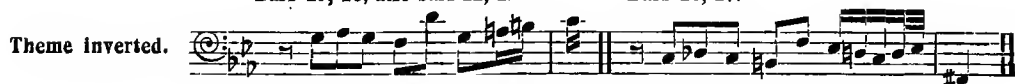
THEME.	1	2	3	4	5	6	7	8	9–11	12–14
KEYS.	C mi.	G mi.	C mi.	C mi.	C mi.	C mi.	F mi.	G mi.	C mi.	G mi.

THEME.	15–16	17–21	22–25
KEYS.	F mi. to E♭	C mi.	F mi., C mi.

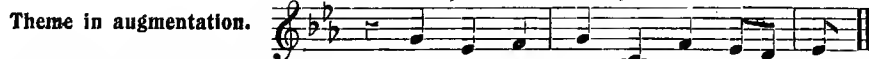


Bars 15, 16, also bars 21, 22.

Bars 26, 27.



Bars 14–16, also octave lower, bars 19–21.



The Theme of this fugue is used not only by inverse movement but also in augmentation.

DETAILS IN THE **DIGEST**.—Exposition, p. 53; other entries of the Theme, p. 183; Stretti, pp. 344, 345; Codette, pp. 203, 280, 281, 305; Coda, p. 345; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLVIB, p. 372.

FUGUE 27³, C sharp major.

(No. 3 in Book II).

OUTLINE ANALYSIS.

Bars 1-9, } EXPOSITION	1-3 ST. I— { Tonal Ans. (2), Treble. Th. (3), inverted, Alto. Sub. (1), Bass.	3-4 Cod. I.	4-6 ST. II— { Sub. (4), Treble. Ans. (5), Alto. Th. (6), Bass.
Bars :— 6-7 Cod. II.	7-9 ST. III— { Th. (9), Treble. Ans. (8), Alto. Ans. (7), Bass.		
Bars :— 10-14 { EPISODE I and STRETTO V. (13-15)	14-16 ST. VI— { Th. (18-19), 4 notes invtd., Treble Th. (17), Alto. Th. (16), Bass.	16-25 EPISODE II.	9-10 ST. IV— { Th. (12), Treble. Th. (11), Alto. Th. (10), Bass.
Bars :— 25-26 ST. VII— { Th. (20), Treble. Th. (21), Augmentation, Alto. Th. (22), Bass.	26-35 EPISODE and CODA. (reference to preceding figures).		

The musical notation shows the first two measures of the fugue. The treble staff (labeled 'Ans.' and 'Th. Inverted.') contains a melodic line starting with a half note G#4, followed by eighth notes A#4, B4, C#5, D5, E5, F#5, G#5, and a final half note G#4. The bass staff (labeled 'Sub.') contains a corresponding line starting with a half note C#3, followed by eighth notes D3, E3, F#3, G#3, A3, B3, C#4, and a final half note C#3. A '1' is written below the first measure of the bass staff, and a '2' is written below the first measure of the treble staff.

The Subject of this fugue is classed as being one of those "which consist merely of a short figure," and are usually called "attacco." The "attacco" seldom forms the subject of a complete fugue; there is, however, an example in Bach's "Wohltemperirtes Clavier," "No. 27" (Groves' Dictionary of Music).

The Theme is used in the inverted form, also by augmentation and diminution.

DETAILS IN THE **DIGEST**.—Exposition (bars 1-9), p. 64; Length of Subject, &c., p. 65; Stretto p. 334; Codette and Episodes, pp. 265, 266, 305; bars 26-35, p. 366.

FUGUE 28³, C sharp minor.

(No. 4 in Book II).

OUTLINE ANALYSIS.

Bars 1-6, } EXPOSITION	1-2 Sub. (1), Bass.	2-4 Real Ans. (2), Treble.	4-5 Cod. I.	5-6 Sub. (3), Alto
Bars :— 6-16 Ep. I.	16-17 Sub. (4), Treble.	17-19 Ans. (5), Alto.	19-20 Cod. II.	20-21 Th. (6), Bass
Bars :— 21-24 Ep. II.	24-25 { Th. (7), inverted, Treble.	25-27 { Th. (8), inverted, Alto.	28-29 { Th. (9), inverted, Bass.	30-31 { Sub. (10), Alto.
Bars :— 31-48 Ep. III.	48-49 Sub. (11), Treble.	49-53 Ep. IV.	53-54 Th. (12), invd., Alto.	55-56 Sub. (13), Bass.
Bars :— 56-61 Ep. V.	61-62 Ans. (14), Alto.	62-66 Ep. VI.	66-67 Sub. (15), Alto.	67-69 Ans. (16), Bass.
				69-71 CODA.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8
KEYS.	C # mi.	G # mi.	C # mi.	C # mi.	G # mi.	E	B	O # mi., F # mi.
THEME.	9	10	11	12	13	14	15	16
KEYS.	E	C # mi.	C # mi.	A	C # mi.	G # mi.	C # mi.	C # mi.



DETAILS IN THE **DIGEST**.—Exposition, p. 61; Theme and Counter-Subject, pp. 117, 118; Codette and Episodes, pp. 203-206, 218, 281, 367; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVIB, p. 372. Classified in Table XXVIII, Group I, *One-note motion figures incessant from first note of Subject to the last note of the Fugue*. Table XXX, Group I, p. 105.

 FUGUE 29⁴, D major.

(No. 5 in Book II).

OUTLINE ANALYSIS.

EXPOSITION	1-2	2-4	4-5	5-6	6-7
Bars 1-7, } :—	Sub. (1), Tenor.	Real Ans. (2), Alto.	Cod. I.	Sub. (3), Treble.	Ans. (4), Bass.
				STRETTO I.	
Bars :—	7-10	10-13	13-14	14-16	
	Ep. I.	Th. (5), Alto.	Cod. II.	St. II— {	Sub. (8), Treble. Ans. (7), Alto.
Bars :—	16-21	21-24		24-25	25-26
	Ep. II.	St. III— {	Th. (10), Treble. Th. (11), Alto. Th. (9), Tenor.	Cod. III.	Th. (12), Bass.
Bars :—	26-27	27-29	29-33	33-35	
	Cod. IV.	St. IV— {	Ans. (14), Treble. Ans. (13), Bass.	Ep. III.	St. V— {
					Th. (17), Treble. Th. (16), Alto. Sub. (15), Tenor.
Bars :—	35-40	40-41	41-43	43-44	44-46
	Ep. IV.	{ Sub. (18), Tenor.	Cod. V.	{ Th. (19), Bass.	St. VI— {
					Ans. (20), Treble. Th. (21), Alto. Sub. (22), Tenor. Th. (23), Bass.
					CODA.
					STRETTO MAESTRALE.

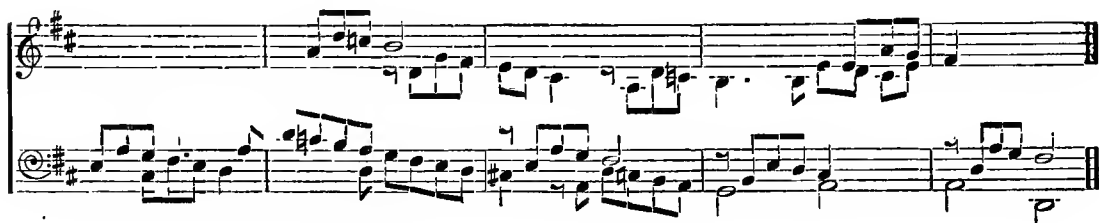
KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	ST. II.	ST. III.
KEYS.	D	A	D	A	A to E mi.	E mi. to B mi.	D	E mi. to B mi.

THEME.	12	ST. IV.	ST. V.	18	19	ST. VI.
KEYS.	F # mi.	D	D to G	D	A mi. & ma.	D



This is one of the fugues with a very prominent melodic figure constantly in use (108 times), and the following extract, giving bars 46-50 in skeleton form, shows how Bach had still some use for the figure in the last five bars of the fugue:—



DETAILS IN THE **DIGEST**.—Exposition, p. 73; other entries of the Theme, p. 184; Stretti, pp. 345, 346; Codetta, p. 206; Episodes, pp. 219, 220; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVc, p. 371.

FUGUE 30³, D minor.

(No. 6 in Book II).

OUTLINE ANALYSIS.

Bars 1-8, } EXPOSITION	1-3 Sub. (1), Alto.	3-5 Real Ans. (2), Treble.	5-6 Cod. I.	6-8 Sub. (3), Bass.
Bars :—	8-10 EP. I.	10-12 Sub. (4), Treble.	12-14 EP. II.	14-16 ST. I—{ Ans. (6), Treble. Sub. (5), Alto.
Bars :—	16-17 Cod. II.	17-18 ST. II—{ Th. (7), inverted, Alto. Th. (8), inverted, Bass. }	18-19 ST. III—{ Th. (10), Treble. Th. (9), Bass.	
Bars :—	19-25 EP. III.	25-27 ST. IV—{ Sub. (3), Treble. Sub. (11), (part), Alto. part of inverted Th. (12), Bass.		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	ST. I (5-6)	ST. II (7-8)	ST. III (9-10)	ST. IV (11-13)
KEYS.	D mi.	A mi.	D mi.	D mi.	D mi., A mi.	D mi. to	G mi.	D mi.

Subject.  Bars 1-3.

[illegible]

This is one of the five fugues in minor keys in which there is *not an entry* of the Theme in the Relative Major key, the Subdominant key being used instead. It is also one of the twelve fugues in which the Theme is used by inverse movement.

DETAILS IN THE **DIGEST**.—Exposition and extra entries, p. 54; Stretti, p. 335; Codette, pp. 267, 250; Episodes, pp. 207, 233, 298; Plans, pp. 370–373; Tables of Keys, pp. 194, 195; Table XLVI, p. 372; Table XXX, Group II, p. 129.

FUGUE 31⁴, E flat major.

(No. 7 of Book II).

OUTLINE ANALYSIS.

Bars 1-27, } — { Sub. (1), } 7-13 } 13-14 } 14-20 } 20-21 } 21-27 }
 Exposition } Bass. } Tonal Ans. (2), } Con. I. } Sub. (3), } Cod. II. } Ans. (4), }
 } } Alto. } } Alto. } } Treble.

Bars:—	27-30		30-37		37-44
	EP. I.	ST. I—	<div style="display: inline-block; vertical-align: middle;"> Ans. (5), Tenor. Sub. (6), Bass. </div>	ST. II—	<div style="display: inline-block; vertical-align: middle;"> Sub. (8), Treble. Ans. (7), Alto. </div>

Bars :—	44-53	53-59	59-66	66-70
	EP. II.	Th. (9), Tenor.	ST. III—	
			{ Ans. (10), Treble. Sub. (11), Bass. }	CODA.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	ST. I.	ST. II.	9	ST. III.
KEYS.	E♭	B♭	E♭	B♭	E♭	E♭, B♭	A♭	E♭

Subject.

This fugue has a Counter-Exposition (entries 5 to 8); the only entry, outside the usual keys, being (No. 9) in the Subdominant key.

DETAILS IN THE DIGEST.—Exposition and Counter-Exposition, p. 67; Entry in Subdominant Key, p. 185; Stretti, pp. 348, 349; Codette and Episodes, p. 207; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLV_A, p. 371; Episodes classified in Ten Groups, pp. 198-200.

FUGUE 32⁴, D sharp minor.

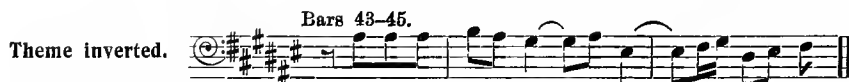
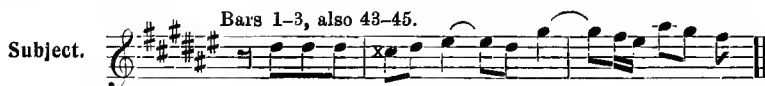
(No. 8 in Book II; sometimes printed in E flat minor).

OUTLINE ANALYSIS.

Bars 1-11, } EXPOSITION	1-3 Sub. (1), Alto.	3-5 Real Ans. (2), Tenor.	5-7 Cod. I.	7-9 Sub. (3), Bass.	9-11 Ans. (4), Treble.
Bars:—	11-15 Ep. I.	15-17 Th. (5), Bass.	17-18 Th. (6), Alto.	19-21 Th. (7), Tenor	21-23 Sub. (8), Treble.
Bars:—	23 Cod. II.	23-25 Th. (9), Alto.	25-27 Sub. (10), Bass.	27 Cod. III.	27-29 Th. (11), Treble.
Bars:—	29-30 Cod. IV.	30-32 Th. (12), Alto.	32-34 Th. (13), Tenor.	34-35 Cod., Cadence, A # mi.	
Bars:—	35-40 Ep. II.	40-42 Sub. (14), Bass.	42-43 Cod. V.	43-45 { Sub. (15), Treble. Th. (16), invtd., Tenor. } together.	45-46 CODA.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10
KEYS.	D # mi.	A # mi.	D # mi.	A # mi.	G # mi.	F #	B	D # mi.	G # mi.	D # mi.
THEME.	11	12	13	14	15-16					
KEYS.	C # mi.	B	B, G # mi., D # mi.	D # mi.	D # mi.					



This is one of the twelve fugues in which the Theme is used by inverse movement, but only once, and then simultaneously with the Subject (bars 43-45).

DETAILS IN THE **DIGEST**.—Exposition, p. 79; Theme, with and *without* Counter-Subject, pp. 133-135; Codette, pp. 234, 306; Episodes, pp. 281, 282; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVIc, p. 372.

FUGUE 33³, E major.

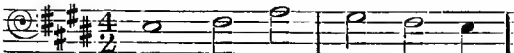
(No. 9 in Book II).

OUTLINE ANALYSIS.


Bars 1-7, } EXPOSITION	1-2 Sub. (1), Bass.	2-4 Ans. (2), Tenor.	4-5 Sub. (3), Alto.	5-7 Ans. (4), Treble.	7-9 Ep. I.
Bars:—	9-12 Sub. (8), Treble.	12-16 Ep. II.	16-18 St. II { Ans. (9), Treble. Sub. (10), Alto. }	18-19 Cod. I.	19-21 St. III { Th. (12), Tenor. Ans. (11), Bass. }
Bars:—	21-23 Cod. II.	23-26 (Th. slightly altered). St. IV { Th. (13), Treble. Th. (14), Alto. }		26-30 (Th. in diminution). St. VI { Th. (a), Treble. Th. (b) Alto. }	
Bars:—	29-30 Cod. ST. IV.	30-32 ST. VIII { (g) inv. & dim. Treble. Sub. (17), Alto (f, h) Th. inv. & dim. Tenor. (e) Th. in dim. Bass. }	33-35 Ep. ST. III.	35-39 ST. IX { (i) Th. invd. & dim. Treble. [also Sub. (21)] Ans. (18), Alto. Sub. (19), Tenor. Ans. (20), Bass. }	39-43 Cadence, then Ans. (22), Bass; & Coda (41-43)

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	St. I.	St. II.	St. III.	St. IV.
KEYS.	E	B	E	B	E	C# mi., E, B	B, F# mi.	F# mi.
THEME.	St. V.	St. VI.	St. VII.	St. VIII.	St. IX.	22		
KEYS.	C# mi.	to B	to E	B to E	E	B to E		

Subject. 

Theme in diminution. 

Subject, with Theme in Diminution, together. 

The Theme is used in diminution, direct and inverted; also with the Subject, Stretto VIII.

DETAILS IN THE **DIGEST**.—Exposition and Counter-Exposition, pp. 69 and 349; Stretti, pp. 349, 350; last entry and Coda, p. 367; Codette, p. 306; Episodes, pp. 259 and 307; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVA, p. 371; Table XXX, Group V, p. 152; Episodes, classified in Ten Groups, pp. 198-200.

FUGUE 34³, E minor.

(No. 10 in Book II).

OUTLINE ANALYSIS.

Bars 1-18, } :—	1-6	6-12	12-18
EXPOSITION	Sub. (1), Treble.	Real Ans. (2), Alto.	Sub. (3), Bass.
Bars :—	18-23	24-29	29-30
	Ep. I.	Th. (4), Treble.	Cod. III.
Bars :—	35-41	42-47	47-49
	Ep. II.	Ans. (6), Bass.	Ep. III.
Bars :—	55-59	60-65	65-71
	Ep. IV.	{ Th. (8), } Treble.	Ep. V.
			{ Sub. (9), } Bass.
			72-77
			77-86
			Coda—Dominant Pedal.
			Cadenza—Tierce di Picardie.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9
KEYS.	E mi.	B mi.	E mi.	G	D	B mi.	E mi.	A mi.	E mi.

Subject. 

This is the longest Subject of the 48; it is used nine times in the fugue.

DETAILS IN THE **DIGEST**.—Exposition, p. 33; Entries of the Theme and Counter-Subject, pp. 118-120, also p. 379 (interesting facts about Theme and Counter-Subject); Codette I, II and III, p. 234; Episodes, pp. 208, 209, 234; Coda, pp. 367, 368; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVIB, p. 372; Table XXX, Group I, p. 105.

FUGUE 35³, F major.

(No. 11 in Book II).

OUTLINE ANALYSIS.

Bars 1-18, } EXPOSITION	1-5 Sub. (1), Treble.	5-9 Tonal Ans. (2), Alto.	9-14 Cod. I.	14-18 Sub. (3), Bass.		
Bars :—	18-21 Cod. II.	21-25 Ans. (4), Bass.	25-52 Ep. I (exceptionally long).	52-56 Sub. (5), Alto.		
Bars :—	56-66 Ep. II.	66-70 Th. (6), Bass.	70-85 Ep. III.	85-89 Sub. (7), Treble.	89-95 Sub. (8), Bass.	95-99 CODA.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8
KEYS.	F	C	F	C	F	B \flat	B \flat mi. to F	F



There is a long Episode in this fugue, bars 25-52.

DETAILS IN THE **DIGEST**.—Exposition, p. 39; other Entries, p. 191; Codette, pp. 221, 282; Episodes, 234, 235, 282, 283; Coda, p. 283; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVA, p. 371; Episodes classified in Ten Groups, pp. 198-200; see also Table XXXVIII, pp. 308-319.

FUGUE 36³, F minor.

(No. 12 in Book II).

OUTLINE ANALYSIS.

Bars 1-15, } EXPOSITION	1-4 Sub. (1), Treble.	4-8 Tonal Ans. (2), Alto.	8-11 Cod. I.	11-15 Sub. (3), Bass.		
Bars :—	15-24 Ep. I.	24-28 Th. (4), Treble.	28-32 Th. (5), Alto.	32-40 Ep. II.	40-44 Sub. (6), Bass.	
Bars :—	44-50 Ep. III.	50-54 Sub. (7), Alto.	54-71 Ep. IV.	71-75 Th. (8), Tenor.	74-78 Th. (9), Alto.	78-85 CODA.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9
KEYS.	F mi.	C mi.	F mi.	A \flat	E \flat to C mi.	F mi.	F mi.	B \flat mi.	F mi.



This is one of fourteen fugues *without* a Counter-Subject (Table XXXI).

DETAILS IN THE **DIGEST**.—Exposition, p. 34; other Entries, p. 192; Episodes, pp. 210, 211; Coda, p. 368; Codette and Episodes classified in Ten Groups, Table XXXVII, pp. 198-200; Table XLVIb, p. 372.

FUGUE 37³, F sharp major.

(No. 13 in Book II).

OUTLINE ANALYSIS.

Bars 1-13, } EXPOSITION	1-5 Sub. (1), Alto.	5-9 Real Ans. (2), Treble.	9-13 Sub. (3), Bass.			
Bars :—	13-20 Ep. I.	20-24 Sub. (4), Treble.	24-32 Ep. II.	32-36 Sub. (5), Bass.	36-40 Sub. (6), Alto.	40-44 Th. (7), Treble.
Bars :—	44-52 Ep. III.	52-56 Th. (8), Alto.	56-64 Ep. IV.	64-68 Sub. (9), Bass.		
Bars :—	68-70 Cod. I.	70-74 Ans. (10), Alto.	74-76 Cod. II.	76-80 Sub. (11), Treble.	80-84 CodA.	

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10	11
KEYS.	F#	C#	F#	F#	C#	F#	D# mi.	B	F#	C#	F#



This fugue has a Counter-Exposition (entries 4, 5 and 6).

DETAILS IN THE **DIGEST**.—Exposition, p. 56; other Entries with Counter-Subject, pp. 120-121; Codette, p. 212; Episodes, pp. 212, 284; Coda, p. 368; classified in Table XXX, Group I, p. 105; Plans, pp. 370-373; Tables of Keys, pp. 194, 195; Table XLVA, p. 371; Table XXX, Group I, p. 105.

FUGUE 38³, F sharp minor.

(No. 14 in Book II).

OUTLINE ANALYSIS.

Bars 1-11, } EXPOSITION	1-4 Sub. (1), Alto.	4-7 Tonal Ans. (2), Treble.	7-9 Cod. I.	8-11 Sub. (3), Bass.			
Bars :—	11-16 Ep. I.	14-16 Ans. (4), Bass.	16-19 Sub. (5), Treble.	19-20 Cod. II.			
SECOND PORTION :—New Th.	i Bass.	ii Treble.	iii Alto.	iv Bass.	24-27 Ep. II.		
	New Th. v Alto.	29-30 { Th. (6), Alto, (with New Th. as C.S. in Bass). }	31-34 Ep. III.	34-36 Real Ans. (7), Bass.			
THIRD PORTION, } Bars 36-49	Second New Th. (a), Alto; (b), Treble; (c), Bass; (d), Alto; (e), Bass; (f), Alto; (g), Bass; (h), Treble; (i), inverted, Treble.						
Bars :—	49-51 Ep. IV.	51-54 Th. (8), Alto (with Second New Th. as C.S. in Bass).					
THE THREE THEMES COMBINED. }	Bars :—	54-57 { Sub. (9), Treble. }	57-60 Ep. V.	60-63 { Ans. (10), Bass. }	63-67 Ep. VI.	66-69 { Sub. (11), Treble. }	69-70 CODA.

KEYS OF ENTRIES OF THE THEME.

NEW THEME I.										
THEME.	1	2	3	4	5	i	ii	iii	iv	v
KEYS.	F# mi.	C# mi.	F# mi.	C# mi.	C#, F# mi.	F# mi.	B mi.	E mi. & ma.	A	B mi.

NEW THEME II.										
THEME.	6	7	a	b	c	d	e	f	g	h
KEYS.	B mi.	C# mi.	C# mi.	F# mi.	B mi.	C# mi.	C# mi.	G# mi.	A	A

THEME.	8	9	10	11
KEYS.	B mi.	F# mi.	C# mi.	F# mi.



FUGUE 39³, G major.

(No. 15 in Book II).

OUTLINE ANALYSIS.

Bars 1-20, } EXPOSITION	1-6 Sub. (1), Treble.	6-8 Cod. I.	8-13 Tonal Ans. (2), Alto.	13-15 Cod. II.	15-20 Sub. (3), Bass.
Bars :—	20-33 Ep. I.	33-38 Ans. (4), Bass.	38-40 Cod. III.	40-45 Th. (5), Treble.	
Bars :—	45-65 Ep. II.	65-70 Sub. (6), Alto.	70-72 Ending.		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6
KEYS.	G	D	G	E mi.	B mi.	G



This fugue is classified in Group I, Table XXVIII, "One-note motion figures incessant from first note of Subject to the last note of the Fugue."

DETAILS IN THE **DIGEST**.—Exposition, p. 35; other entries of the Theme, with Counter-Subjects, pp. 151, 152; Codetta, p. 236; Episodes, pp. 236, 237; Coda, p. 369; Plan, Table XLVa, p. 371; Tables of Keys, pp. 194, 195; Table XXX, Group IV, p. 140.

FUGUE 40⁴, G minor.

(No. 16 in Book II).

OUTLINE ANALYSIS.

Bars 1-17, } EXPOSITION	1-5 Sub. (1), Tenor.	5-9 Tonal Ans. (2), Alto.	9-13 Sub. (3), Treble.	13-17 Ans. (4), Bass.		
Bars :—	17-20 EP. I.	20-24 { Sub. (5), Tenor } (extra entry).	24-28 EP. II.	28-32 Ans. (6), Alto.	32-36 Th. (7), Treble.	36-40 Th. (8), Bass.
Bars :—	40-45 EP. III.	45-49 { Th. (10), Alto. Th. (9), Tenor. (In thirds together). }	49-51 EP. IV.	51-55 { Th. (12), Treble. Th. (11), Alto. (In sixths together). }		
Bars :—	55-59 EP. V.	59-63 { Th. (14), Tenor. Th. (13), Bass. (In thirds together). }	63-67 EP. VI.	67-69 { Part of Th. } Tenor.	69-72 { Sub. (15), Treble. Th. (16), Tenor. (Intenths together). }	
Bars :—	73-75 Cod. I.	75-84 CODA.	79-83 Th. (17), Bass.	83-84 Conclusion.		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9-10	11-12	13-14	15-16	17
KEYS.	G mi.	D mi.	G mi.	D mi.	G mi.	D mi.	B♭	F	B♭	C mi.	E♭	G mi.	G mi., C mi., G mi.

It will be seen by this list that the outside keys (7-14) follow each other without an entry in Tonic or Dominant between them.



FUGUE 42³, G sharp minor.

(No. 18 in Book II).

OUTLINE ANALYSIS.

Bars 1-17, } EXPOSITION	1-5 Sub. (1), Treble.	5-9 Real Ans. (2), Alto.	9-13 Cod. I.	13-17 Sub. (3), Bass.		
Bars :—	17-19 Cod. II.	19-23 Sub. (4), Alto.	23-33 Ep. I.	33-37 Ans. (5), Bass.		
Bars :—	37-45 Ep. II.	45-49 Ans. (6), Treble.	49-53 Ep. III.	53-59 Sub. (7), Bass.		
Bars :— New Theme :—	61-65 (a), Treble.	65-66 Cod. IV.	66-70 (b), Alto.	71-75 (c), Bass.	75-79 Cod. V.	79-83 (d), Treble.
Bars :—	83-97 Ep. IV.	97-101 Sub. (8), Bass.	101-103 Cod. VIII.	103-107 Ans. (9), Treble.		
Bars :—	107-111 Ep. V.	111-115 Th. (10), Alto.	115-125 Ep. VI.	125-129 Sub. (11), Alto.		
Bars :—	129-135 Ep. VII.	135-139 Sub. (12), Treble.	139-143 CODA.			

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7
KEYS.	G # mi.	D # mi.	G # mi.	G # mi.	D # mi.	D # mi.	G # mi.

NEW THEME.					THEME and New THEME as C.S. II.					
THEME.	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	8	9	10	11	12	
KEYS.	D # mi.	G # mi.	C # mi.	G # mi.	G # mi.	D # mi.	E	G # mi.	G # mi.	



This is one of the fugues in which a New Theme is introduced independently, and afterwards used with the Principal Theme; the fugue may be divided into three Divisions:—Part I, bars 1-61; Part II, bars, 61-97; Part III, 97-143.

This fugue is classified in Table XXVIII, Group I, One-note motion figures incessant from first note of Subject to the last note of the fugue.

DETAILS IN THE **DIGEST**.—Exposition, p. 44; other entries and Counter-Subject, New Theme, &c., pp. 156-158, Codette, pp. 289, 307; Episodes, pp. 237, 288-291; Table XLVII, p. 373; Table XXX, Group, V, p. 152; Table XXVIII, p. 101, 102.

FUGUE 43^s, A major.

(No. 19 in Book II).

OUTLINE ANALYSIS.

Bars 1-6, } EXPOSITION	1-2 Sub. (1), Bass.	2-4 Real Ans. (2), Alto.	4-5 Cod. I.	5-6 Sub. (3), Treble.		
Bars :—	6-7 Cod. II.	7-8 Ans. (4), Bass.	8-9 Cod. III.	9-11 Th. (5), Treble.		
Bars :—	11-12 Cod. IV.	12-13 Th. (6), Alto.	13-16 Ep. I.	16-17 Th. (7), Bass.	17-20 Ep. II.	20-21 Th. (8), Treble.
Bars :—	21-23 Ep. III.	23-25 Th. (9), Alto.	25-27 Ep. IV.	27-29 Th. (10), Treble and Cadence.		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9
KEYS.	A	A to E	A	E	F # mi.	G # mi.	A to D	D	E



There is one extra entry following the Exposition—the Answer (4) in the Bass. This is one of the fourteen fugues without a Counter-Subject (Table XXXI, p. 105). No Stretto.

DETAILS IN THE **DIGEST**.—Exposition, p. 63; other entries, p. 193; Codette, pp. 213, 221; Episodes, pp. 213, 214, 222; Table XLVB, p. 371.

FUGUE 44^s, A minor.

(No. 20 in Book II).

OUTLINE ANALYSIS.

Bars 1-8, } EXPOSITION	1-3 Sub. (1), Bass.	3-5 Tonal Ans. (2), Alto.	5-6 Cod. I.	6-8 Sub. (3), Treble.		
Bars :—	8-9 Ep. I.	9-11 Th. (4), Bass.	11-13 Ep. II.	13-15 Th. (5), Treble.	15-17 Ep. III.	17-19 Sub. (6), Bass.
Bars :—	19-21 Ep. IV.	21-23 Th. (7), Treble.	23-25 Ep. V.	25-27 Sub. (8), Bass.	27-28 Conclusion.	

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8
KEYS.	A mi.	E mi.	A mi.	C	E mi.	A mi.	D mi.	A mi.

Subject. 

This fugue is one of the fourteen fugues classified in Group I, Table XXX, "Fugues with one Counter-Subject which accompanies the Answer (2) and most of the following entries of the Theme" (p. 105, "Digest").

DETAILS IN THE **DIGEST**.—Exposition, p. 62; other entries with Counter-Subject, pp. 127, 128: Episodes, pp. 214, 251; Table XLVIB. p. 372; Table XXX, Group I, p. 105.

FUGUE 45³, B flat major.

(No. 21 in Book II).

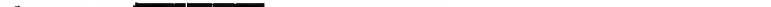
OUTLINE ANALYSIS.

Bars 1-17, } EXPOSITION	1-5 Sub. (1), Alto.	5-9 Tonal Ans. (2), Treble.	9-13 Con. I.	13-17 Sub. (3), Bass.		
Bars :— EP. I.	17-21	21-25 Real Ans. (4), Bass.	25-32 EP. II.	32-36 Real Ans. (5), Alto.		
Bars :— EP. III.	36-40	40-44 Sub. (6), Treble.	44-47 EP. IV.	47-51 Th. (7), Bass.	51-54 EP. V.	54-58 Th. (8), Alto.
Bars :— EP. VI.	58-63	63-67 Th. (9), Treble.	67-78 EP. VII.	78-82 Ans. (10), Treble.	82-93 Th. (11), Alto. Coda.	

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10	11, altered
KEYS.	B♭	F	B♭	B♭	F	B♭	G mi.	E♭	C mi.	F to B♭	B♭, G mi.

Subject.



This fugue has a Counter-Exposition (entries 4, 5 and 6). Counter-Subject I enters above the Subject (3); Counter-Subject II and Counter-Subject III in bars 33-36. No Stretto. Classified in Table XXVIII, Group I. One-note motion figures incessant from first note of Subject to the last note of the fugue.

DETAILS IN THE **DIGEST**.—Exposition, p. 58; other entries, p. 173; Episodes, pp. 215, 223, 239; Table XLV A, p. 371; Tables of Keys, pp. 194, 195.

FUGUE 46⁴, B flat minor.

(No. 22 in Book II).

OUTLINE ANALYSIS.

Bars 1-21, } EXPOSITION	1-5 { Sub. (1), Alto. }	5-9 Real Ans. (2), Treble. }	9-11 Cod. I.	11-15 { Sub. (3), Bass. }	15-17 Cod. II.	17-21 { Ans. (4), Tenor. }
Bars :—	21-27 Ep. I.	27-31 St. I— { Th. (6), Alto. Sub. (5), Tenor. }	31-33 Cod. III.	33-37 St. II— { Th. (7), Treble. Th. (8), Bass. }		
Bars :—	37-42 Ep. II.	42-45 { Th. (9), inverted, Tenor. }	46-50 Th. (10), inverted, Treble. }	50-52 Cod. IV.	52-55 { Th. (11), inverted, Treble. }	
Bars :—	55-58 Cod. V.	58-62 { Th. (12), inverted, Bass. }	62-67 Ep. III.	67-71 St. III— { Th. (14), invd., Treble. Th. (13), invd., Tenor. }		
Bars :—	71-73 Cod. VI.	73-77 St. IV— { Th. (15), inverted Alto. Th. (16), inverted Bass. }	77-80 Cod. VII.			
Bars :—	80-84 St. V— { Th. (17), invd., Treble. Th. (18), direct, Tenor. }	84-89 Ep. IV.	89-93 St. VI— { Th. (20), invd., Alto. Ans. (19), Bass. }			
Bars :—	93-96 Cod. VIII.	96-100 St. VII— { Sub. (21), Treble } in sixths. { Th. (22), Alto Th. (24), invd., Tenor } { Th. (23), invd., Bass } in thirds.	100-101 CADENOE.			

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	ST. I.	ST. II.	9	10
KEYS.	B \flat mi.	F mi.	B \flat mi.	F mi.	5-6 B \flat mi.	7-8 D \flat	B \flat mi.	E \flat mi.

THEME.	11	12	ST. III.	ST. IV.	ST. V.	ST. VI.	ST. VII.
KEYS.	B \flat mi., G \flat	A \flat mi.	13-14 B \flat mi.	15-16 F mi.	17-18 A \flat ma.	19-20 B \flat mi.	21-24 B \flat mi.

Subject. Bars 1-5.



Theme inverted. Bars 42-46.



Bars 46-50.



This fugue has seven Stretti in which the second voice to enter in canonic imitation is not at the ordinary interval of a fourth, or fifth, or octave, but at such intervals as seventh or ninth above, or by Theme inverted, &c.

DETAILS IN THE **DIGEST**.—Exposition, p. 86; Theme, direct and inverted with Counter-Subject, p. 129; Stretti, pp. 351, 352; Codette, pp. 215, 292; Episodes, pp. 268, 292, 293; Table XLVIc, p. 372; Table XXX, Group I, p. 105.

FUGUE 47⁴, B major.

(No. 23 of Book II).

OUTLINE ANALYSIS.

Bars 1-17, } EXPOSITION	1-4 Sub. (1), Bass.	5-8 Real Ans. (2), Tenor.	8-10 Cod. II.	10-13 Sub. (3), Alto.	14-17 Ans. (4), Treble.
Bars:—	17-19 Cod. IV.	19-22 Sub. (5), Bass.	22-27 Ep. I.	27-30 Ans. (6), Tenor.	
Bars:—	30-35 Ep. II.	35-38 Sub. (7), Alto.	38-42 Ep. III.	42-45 Sub. (8), Treble.	
Bars:—	45-48 Cod. V.	48-51 Th. (9), Bass.	51-53 Cod. VI.	53-56 Th. (10), Tenor.	
Bars:—	56-60 Ep. IV.	60-63 Th. (11), Tenor.	63-75 Ep. V.	75-78 Sub. (12), Bass.	
Bars:—	78-85 Ep. VI.	85-88 Ans. (13), Tenor.	88-93 Ep. VII.	93-96 Sub. (14), Treble.	96-104 Coda.

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9
KEYS.	B	F#	B	F#	B	F#	B	F#, D# mi.	G# mi.

THEME.	10	11	12	13	14
KEYS.	C# mi.	E, G# mi.	B	D# mi., F#	B



There is a complete Counter-Exposition, and the voices enter in a similar manner, with the Subject and Answer, as they do in the Exposition, but with the addition of an Episode between each. No Stretto.

DETAILS IN THE **DIGEST**.—Exposition, p. 70; other entries with Counter-Subject, pp. 159-160; Codette, pp. 292, 293; Episodes, pp. 293-295; Coda, p. 295. Table XLVB, p. 371; Table XXX, Group V, p. 152.

FUGUE 48³, B minor.

(No. 24 in Book II).

OUTLINE ANALYSIS.

Bars 1-21, } EXPOSITION	1-6 Sub. (1), Alto.	6-12 Tonal Ans. (2), Treble.	12-15 Cod. I.	15-21 Sub. (3), Bass.
Bars :—	21-26 Ep. I.	26-32 Real Ans. (4), Alto.	32-35 Ep. II.	35-41 Th. (5), Treble.
Bars :—	41-44 Ep. III.	44-50 Th. (6), Bass.	50-54 Ep. IV.	54-60 Real Ans. (7), Alto.
Bars :—	60-69 Ep. V.	69-76 St. I— { Sub. (8), Alto. Th. (9), Bass. }	76-81 Ep. VI.	81-87 Sub. (10), Treble.
Bars :—	87-96 Ep. VII.	96-100 St. II— { First phrase of Sub. in Alto. First phrase of Sub. in Bass. First phrase of Sub., varied, in Treble.		

KEYS OF ENTRIES OF THE THEME.

THEME.	1	2	3	4	5	6	7	8	9	10
KEYS.	B mi.	F# mi.	B mi.	F# mi.	D	A	F# mi.	B mi.	E mi.	B mi.



DETAILS IN THE **DIGEST**.—Exposition, p. 48; other entries with Counter-Subjects, p. 162; Stretti, p. 336; Episodes, pp. 216, 239, 296-298; Table XLVIB, p. 372; Table XXX, Group V, p. 152.

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